

Odd Things in Costumes

STARTLING COMBINATIONS AP-
PECTED BY SMART WOMAN.

Jewelry in the Daytime and
Worn Freely With Street
Gowns.

Stuffs that never in the history of fashion were known to combine before now, go together with ease and becomingness; fur, lace, chiffon, velvet, tulle, embroidery and heavy wool being the component parts of many costumes. Indeed French fashion is the order of the day.

With the passing of prim tailor gowns there has gone that once strict interdict against jewelry for the street; and in this direction fashion certainly makes some astonishing revelations.

A year ago a shot of red flowers was considered a only possible ornament, consistent with good taste, for a



Muff and Bos of Long-Haired Marten.

street gown. Now earrings are coming in again, long affairs with tinkling bits of gold that touch the shoulders, and if you are lucky enough to own a pair of necklaces of several strings, it is quite the proper caper to wear it around the high neck of your carriage frock. Then there are jeweled watch chains that hang long around the neck, and that are more delicate and ravishing than mere imagination can picture. The chain of these is of gold or platinum in delicate hair links. This is set all along with gems in cabochon, a pearl, a diamond, and a sapphire alternating at three-inch dis-



Brown Mixed Cloth and Gray Cloth With Chinchilla.

ances, the watch in this case being a tiny, fairy affair, of sapphire blue enamel rimmed with the same stones.

Indeed, so much is the race for gems that in Paris fine women are taking to wearing not one or more splendid rings outside the glove.

But this fashion, the saints be praised, has not yet reached New York. And those described can never become popular; to correct the jewels must be real, and we are not all Fortune's children, alas!

A velvet coat, made warm with wadding, and with a fur collar and other fur trappings, is a feature of some of the handsome street gowns.

In shape, a Louis XVI model that fits snugly and with laces that cover the hips, is a favorite for good figures. For very slight figures, or those too big-waisted there are loose velvet coats that hang pleated from a yoke, which may be entirely of fur, or the same velvet, or perhaps white satin so richly jetted that only a reflection of white is seen.

SKIRTS AND FURS.

The skirt that combines with these coats is most in keeping when of broadcloth, though zibeline, crepon, and English serge are seen as well.

For carriage use, the theater, or visiting, the skirt is often of the same velvet or of black satin.

The furs used are sable, chinchilla, stone-



Barriage Dress of Rough Blue Cloth.

marten, caracal, and baby lamb, and occasionally will be seen a splendid vest and collar made of the silky breast of that curious beast, the grebe.

With any of them, the grebe excepted, there will be turn-back cuffs of the same, when the velvet coat has bishop sleeves.

To the gown of fur combinations, seal and Persian lamb pull together harmoniously, and chinchilla collar with sable tails is the very height of modish agony. A single black velvet collar lately seen had a collar of these two rich furs.

It was a short rippie shape, very high at the throat, and made of the chinchilla, with the sable tails fastened in bunches each side of the front, with a great dull gold button richly chased.

Other fur collars come well over to the shoulders, cape fashion, frequently having turn-back revers edged with another skin.

Boas are no longer the modest little animals that once tickled our fancies. Here a boa much in favor is an enormous black fox, that is commonly worn undecorated, but may have jeweled eyes or be tied at the throat with knots of colored velvet. A multiplicity of sable tails that hang at each end from a single animal far below the waist, is another.

Still another is a thick rope of Alaska sable tails that falls almost to the skirt hem, the tails being held together with roses of velvet, a monster one at the back of the neck quite reaching to the belt edge. Many of the small boas, the single skin tippers, have clumps of tiny black ostrich feathers placed behind each ear.

This makes a most becoming background for the face; and besides its desirability, such a boa is quite within the bounds of modesty.

The others, to judge from their prices, have been designed for crowned heads or the people in fairy books.

GOWNS ILLUSTRATED.

In the way of textures and color combinations for gowns, the costume illustrators may be accepted as a few of the best examples of what swiftness is wearing.

A stunning frock for either theater, visiting, or high promenade occasions, is of mixed brown and green wool with a bodice of green velvet.

This hangs below the waist in front, in looped tabs at each hip, the long gauze cuffs being also of the velvet.

The upper portion of the sleeves, and a part of the bodice, as can be seen in the cut, are of the wool.

A splendid collar of chinchilla fur, made separate, adds warmth and distinction to the body; and the unimpaired may learn here that this silver skin is according to French taste, quite the most catchy thing for green or brown.

A curiously shaped turban of brown felt braid is the head covering with this toilet. At the left front a loose rosette of green velvet loops the brim to the crown, a towering black Prince of Wales feather rising behind.

Long green and brown of both hat and gown are these soft wool and moss shades so artistic and becoming.

FOR RECEPTIONS AND CALLS.

A carriage toilet, pictured is of crepon in yellow and black. Black velvet forms the bodice, which fastens diagonally the square revers tabs of the round neck being yellow satin lined black gauze; baggies, that cover the hips only, are attached to separate belt.

The bodice buttons over a satin and chiffon vest, and the cuff portions of the drooping puff sleeves are also covered with black chiffon, shirred. Boa and

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Beauty's Head Heavy Laden

LARGE HATS FILL THE SHOPS
OF PARIS.

Antoinette Brims of Ruffled Felt
and Crushed Velvet Tops
Are the Things.

Paris, Dec. 2.—We find that, looking in the shop windows, Marie Antoinette is in popular favor, and that fashions are trending back to her time. All the shapes, colors, and materials are after the models of Marie Antoinette's day.

The shop windows at which we stopped this morning, I and girl that is New York, U. S. A., might have been a reproduction of Little Trianon or a scene in the gardens of Versailles, when the queen with her ladies around her enjoyed the last taste of autumn weather in the country.

The hats were all modeled in one of two or three styles, but with small diversity, and that offered by materials and a slight degree of individual fancy.

SUCH LARGE HATS.

The hats are all large. In New York, I hear, they are wearing the sidewalk nuisances with brims a foot wide. No less are they doing so here. The Marie Antoinette shape is a giant of all.

The crowns of the hats are nearly all of velvet. It is astonishing how many velvet crowns you see forced upon hats that had no dream of velvet when their shape was molded. The velvet is placed around the high part of the crown and gathered, not shirred, in great folds.

This makes a pleasing contrast to the great velvet middle. It is very much like a Tam, as we hear about it, but quite different when you come to see it.

In the Marie Antoinette the velvet lies over the crown well towards the brim. In many of them it quite covers the top of the brim, lying like a great ornamental bag down on all sides of the top of the hat.

The familiar trimmings are wings stuck up sharply in front with a coronet of rhinestones fastening them to the hat. These wings are mostly white, tipped with the color of the velvet upon the hat.

We saw the Countess Castellan shopping in the Palais Royal a few days ago. Very matronly the little lady looks with her great wraps such as very young married women love to wear in Paris, and her little dark face peeping out from under one of the wide brims.

The Countess was selecting a Marie Antoinette of broad-brimmed felt. This is a style different from the full velvet gowns. It is large and stands out quite stiff around the head. The upper side of the brim is trimmed with many rows of fine satin ribbon. The one selected by the Countess has the irregular rows upon it, but the young lady who was with her, said to be a Miss Richardson, of New York, chose one that had the ribbon running down to the edge of the brim in straight pathways. Quite pretty we thought it.

THE OX-BLOODS.

The color of the autumn hats is ox-blood red. This is a shade quite different from what you would imagine. It is orange to most eyes and brick color to others. Beautiful ostrich feathers of black come tipped with the ox-blood. They glow like sparks from the fur of a furnace when the lights around are out. A small hat of shirred velvet of this shade, with brim of black velvet and two outstanding ostrich tips, costs \$40 in American money, and I was going to say 200 francs in French money. But no French woman would pay as much for any hat, hardly for a whole gown, so it is better to say that the price is \$40 in American money.

The hats of the Palais Royal and other shops look quite too delicate to be handled, and the French are the nation, I think, that will not permit you to finger their goods. Each hat is molded in a case, and if you wish to actually buy a new woman takes the chair from the glass case and sets it carefully upon your head. If the colors are frail she uses a bit of white tissue paper to keep her hands from touching it. You look at the hat, admire or condemn it, and it is taken off. Not a finger mark is visible.

Consequently in Paris the buying of a hat is made in a store gives a woman a degree of prestige. She is a woman of wealth and taste and fortunate, too. In America how different! Shopping is so frequent that the hat is not after picking up a bonnet to suit herself orders it duplicated in fresh materials.

Turquoise blue is much used. It is a delicate, lovely shade, and gives a red-dish-brown blonde who is so much found nowadays among the natural-tinted girls. This turquoise blue is used for crown coverings. Five yards, the sales are now formed, were piled and folded away upon the crown of one very large, beautiful hat. I doubted her, and she cut a stitch at the side and pulled out the folds, astonished eyes. Measured this fold contained a yard of turquoise velvet half a yard wide.

The trim that goes with the turquoise is white. There is no use telling that white hats are not worn for the street. They greet you everywhere, like little snowbirds waiting for the first flakes. In the front of the turquoise and white hat is a rhinestone ornament precisely the shape of a crown. It is four inches broad, lined with any stones, supplied with a beautiful open-work pattern, and is as picturesque a thing as you would want to see.

HATS VERY ELABORATE.

In Paris hats and capes are the two most elaborate things of the toilet. This is true but true. The hats are positively elegant. They are not so very new in shape, but are absolutely new in material.

I stepped up to one lovely hat with outstanding brim and great loops at the sides. It was a pale magenta, so pale that I thought it pink, yet it had the touch of wine in it. The velvet was draped upon it as upon the other hats. The side loops were a still paler shade of magenta, with an open-work edging of velvet trimming, black and magenta. At the back were flowers—great, loose things that looked like begonias—and in front was a wine-colored bow.

We tried to find out how the hats were made. Few women but like to make one hat a season, and what so great a triumph as to make a Paris hat. We ascertained that a large hat came necessary. The kind that are being sent over now are to be drawn slightly upward at either the back or front. They are very large and are meant to be entirely covered with velvet. Over the velvet goes an ever so tiny trimming of black jet beads, put on in rows and rows around the brim.

The crown has the great folded covering. To do it well, stretch the velvet and begin at any place along the edge and fold in folds three inches wide.

SMOKING BATTER Cakes.

Some Toothsome Dishes Appetizing for December Breakfast Tables.

To make for invalids and the family: Two cups full rich sour milk—not just turned. Pour one cup full into your batter bowl. Into it pour slowly one cup of whole wheat flour and a pinch of salt; stir smooth with a wooden spoon; then thin with the other cup of milk and two well-beaten eggs. Have a half teaspoonful of the best soda dissolved in a spoonful of warm water, but do not stir it into the batter until you are ready to bake. Have your griddle hot and bake quickly. This quantity will make enough for three persons and the family cake.

They are very tender.

Another for invalids and the family: Two cups full rich sour milk—not just turned. Pour one cup full into your batter bowl. Into it pour slowly one cup of whole wheat flour and a pinch of salt; stir smooth with a wooden spoon; then thin with the other cup of milk and two well-beaten eggs. Have a half teaspoonful of the best soda dissolved in a spoonful of warm water, but do not stir it into the batter until you are ready to bake. Have your griddle hot and bake quickly. This quantity will make enough for three persons and the family cake.

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Heavy Laden Is the Head of Beauty. (Drawn by C. L. Goodwin.)

Double the folds under each other a little to make more fullness, and pretty soon you are around your two or three yards of velvet. The only art in the covering lies in putting this crown piece so that it looks as if it had been a great round piece like a cart-wheel instead of being one long strip.

The boss this autumn are of black feather tips, the choicest one being tipped with color. Ox-blood, magenta and turquoise are the favorites. The shoulder capes are of ostrich feathers and are very costly. But they are neat and cannot be said of all ostrich feathers.

OSTRICH CAPES.

These capes are made by fastening the feathers together to make a collar in the ordinary way. The cape part is made by putting on the ostrich tips until they lie flat around the shoulders. The longest tips are at the top of the sleeves. The longest tip reaches from under the ear of the wearer down to the elbow.

These feathers have a wealth of their own and make very pretty capes and quite serviceable ones, too. They are used for two widely different purposes. One is for dressing up an old gown until it looks handsome, and the other is for providing warmth for a décolleté gown.

The most brilliant bugs are seen in the shops, and the girl who spies them about adds a shout of joy. They are the beetles of the South African mines and are worthy of Cecil Rhodes. He has furnished material for their eyes from his deep mines. There is one big known to the trade as the "Cecil Rhodes gold bug." It has a ruby body, diamond eyes and emerald antennae, set upon a black diamond, which are sunk into the head of the bug. Imitations of this bug are easy to find and are very satisfactory.

The big hat of beauty requires a veil, but, oh! such an ethereal veil it is. Thin as fibers, perfectly transparent, and soft as the silk from the worm's cocoon. It can be bought by the yard and woven around the head and throat until beauty is a veiled lady of the city. These very thin veils are discarded by very smart

young women after one wearing. After that they make a trifling effort at hat or neck or belt, but are not stiff enough for the face again. The little backbone they have comes out with one wearing.

As forbeards have come in, so ears have gone out. In a day's walk you hardly see an ear. The ear is hidden under the side locks of the hair, which are twisted in the curls in a funny little way, like a pink sea shell lost in a tangle of weeds.

Earrings have lost their occupation, though there occasionally peeps out of a mass of curls a diamond screw earring. The effect is as if a jewel-headed pin had been stuck in the back of the head and come out at each side. Yet it isn't so bad!

Both blondes and brunes are in style again. The blondes are very dull, their locks being shampooed until not a trace of shine remains in them; all is lightness and fluffiness. The brunes shine like mirrors, being not shampooed at all, but brushed, massaged, and perfumed.

And over both set the great spreading hats of the season. In their eyes shines the bright, peculiar, iridescent, wholly irresistible light that was the charm of the ill-fated queen.

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